abstractions
for double bass and piano

by
Jon Christopher Nelson

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Abstractions for double bass, piano, and optional electronic processor was written during the summer of 1993 at the request of Luis Gomez-Imbert and Juan Francisco Sans. This composition marks a turn back to a more lyrical style after a series of works that experiment with disjunct and somewhat schizophrenic figuration. The musical material is drawn from a group of five-note and seven-note chords that share similar features. The musical surface is lyric, contemplative, and at times ethereal. The electronic processor functions to color the bass, enhancing the musical atmosphere. As the composition unfolds, the musical gestures flow from one to another, creating fluid and organic musical links.
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dur.=14 minutes

Lento \( \cdot = 40 \)
Set effects to reverb
with 10 second delay.

Misterioso

*pContinue holding the damper
pedal and stopping all of the notes
with a felt strip through m. 21. Remove
the strip quickly at the end of m. 21.
Rabato poco ad libitum
Molto Espressivo

Set effects to stereo echo with .66 second delay.

Circular Bowing: bow vertically to produce a sighing sound.
Lento  —  40
Set effects to slow phase shift
(set cycle at 10 seconds or more).

Firmly press fingers on any string nodes
near the dampers. Strike and hold keys.
Quickly remove fingers to draw out
harmonics.

Pluck string in this register while placing a
smooth glass bottle edge on the string. Slide
the bottle slowly after plucking to get a
harmonic glissando. Keep the damper pedal
down throughout this section.
Stop string by slapping it with the right hand.
Andantino  \( \frac{3}{4} = 72 \)

Set effects to either bypass/off or a subtle reverse gate (or foot-controlled fuzz box) to add a slight edge to the notes.